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MRS. MERRICK, BY SIR JOSHUA REYNOLDS.

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ART LITERATURE.

SIR JOSHUA REYNOLDS' DISCOURSES.*—In these fifteen discourses the great Sir Joshua explains the laws and character of art for the benefit of the students of the Royal Academy and incidentally for the benefit of art students of all schools and times. The first discourse, delivered at the opening of the Royal Academy, January 2, 1769, treats of the advantages proceeding from the institution of the Royal Academy, and offers hints to the consideration of the professors and visitors. It exacts an implicit obedience to the rules of art, a repression of premature dexterity and a constant diligence directed to its proper object. The second discourse, delivered in December of the same year, directs attention to the

*Sir Joshua Reynolds' Discourses, edited by Edward Gilpin Johnson. Chicago: A. C. McClurg & Co.



MRS. BILLINGTON AS ST. CECILIA, BY SIR JOSHUA REYNOLDS.

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be found. Discourse V speaks of sincerity and consistency required in all art, and Discourse VII of standards of taste and beauty. The tenth discourse is devoted to sculpture, and the eleventh to the nature of genius. The thirteenth discourse discusses the quality of imagination, the fourteenth is a criticism of Gainsborough, and the fifteenth is a general review. Mr. Edward Gilpin Johnson furnishes a sympathetic and scholarly review to this art classic, and the book is embellished by twenty good half-tone reproductions of Sir Joshua's most famous works.

different stages of art, discountenances much copying, and emphasizes the fact that the artist of all times and in all places should be laying up materials for the exercise of his art. The third discourse, delivered one year later, describes the leading principles of the "grand style," beauty and the habits of nature as distinguished from those of fashion. The fourth discourse treats of the underlying principles of art; invention, expression, coloring and drapery; of the two distinct styles in history painting and the schools in which each is to

FIRST LESSONS IN LINEAR PERSPECTIVE.*—In this little book Mr. Frederic R. Honey, Ph.B., instructor in Trinity College and lecturer in Smith College and in the Connecticut League of Art Students, explains the nature of perspective. There are ten lessons in all, with a plate and a page of text for each, beginning with the simplest perspective and increasing in complexity as the student progresses. The book is excellently arranged, the plates are large ($5\frac{1}{2}$ by 9) and the text is clear and illuminative. The work should be extremely valuable to art students. Professor Honey states in his preface that before another edition is printed he should be pleased to receive corrections or suggestions from students or others.



PHIL MAY'S SKETCH - Book.† — Mr. Phil May himself supplies an introduction to the fifty cartoons which make up this interesting book, and explains that he never took a drawing lesson in his life, though he cannot remember when he did not draw. The beginning of his career



MRS. SIDDONS AS THE TRAGIC MUSE, BY SIR JOSHUA REYNOLDS, R. A.

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* First Lessons in Linear Perspective, by Frederic R. Honey. New York: Charles Scribner's Sons. (50 cents net.)

† Phil May's Sketch-Book. New York: R. H. Russell. (\$1.50.)

was simply the old story of struggle and starving which so many artists know too well ; but at last, after some pretty black hours, he "caught on." This was after some six months' of waiting and fighting in London. He worked for *Society*, the *Penny Illustrated Paper*, the *St. Stephen's Review* and the *Pictorial World*. After three years in Australia, on the staff of the *Sydney Bulletin*, he returned to Paris, where he began his work on the *Daily Graphic*, which was afterward published in book form, and sold 30,000 copies. He corrects the impression that his work is dashed off, and describes his method of making a picture. He also explains that his types are all real individuals. They certainly appear real enough to warrant the assertion. The cartoons are too well known to require description, and their uniform excellence goes without saying. Among the best are the portraits of Gladstone and Sir Henry Irving, and a particularly expressive picture is called "The Irony of Circumstance." The book is well made and forms a very satisfactory Phil May collection.



EUROPEAN ARCHITECTURE.*—The April and May numbers reproduce subjects at Arezzo, Pisa, Lucca, Venice, Rome, Naples, Caserta, Pienza and Gubbio.



The *Studio* for May has a finely illustrated paper on Henri Harpignies, the distinguished French landscape painter, and an interesting paper on the work of Anders Zorn, the Swedish painter and etcher. Zorn's outdoor art is personal, fresh, and very modern, while his etchings, for dash, character and virility, are unexcelled.



PORTRAIT OF
PHIL MAY,
BY HIMSELF.

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* *European Architecture*, Vol. VI, Numbers 7 and 8. Chicago : Smith & Packard.